# CONCERTO
# for
# TRUMPET and ORCHESTRA

As a youngster growing up in the 1940s, I was not unaware of the enormous influence that the brass players of the great swing bands had on the young people of our country. Beginning with Louis Armstrong, whose contribution inspired generations of trumpeters, these artists extended the expressive capabilities of their instruments and can certainly be credited with developing a school of brass playing, the influence of which can still be felt in nearly every musical ensemble that employs brass.

In my teen years, I too wanted to join in the fun. My father agreed that if I continued with my piano studies, I could have a trombone; and he arranged for me to take lessons. I also taught myself to play a little on the trumpet, but I was never very comfortable switching mouthpiece sizes, so my brass playing–always amateur level to be sure–was pretty much restricted to the trombone.

Given this background and after writing so much brass music for films and for ceremonial pieces, you can imagine my pleasure when the Cleveland Orchestra asked me to write a concerto for their newly appointed principal trumpeter, Michael Sachs. Not only did this commission offer me an opportunity to compose a work for an instrument that I truly love, but it promised the privilege of having the piece performed by one of the world's greatest orchestras and featuring one of the world's most elegant trumpeters.

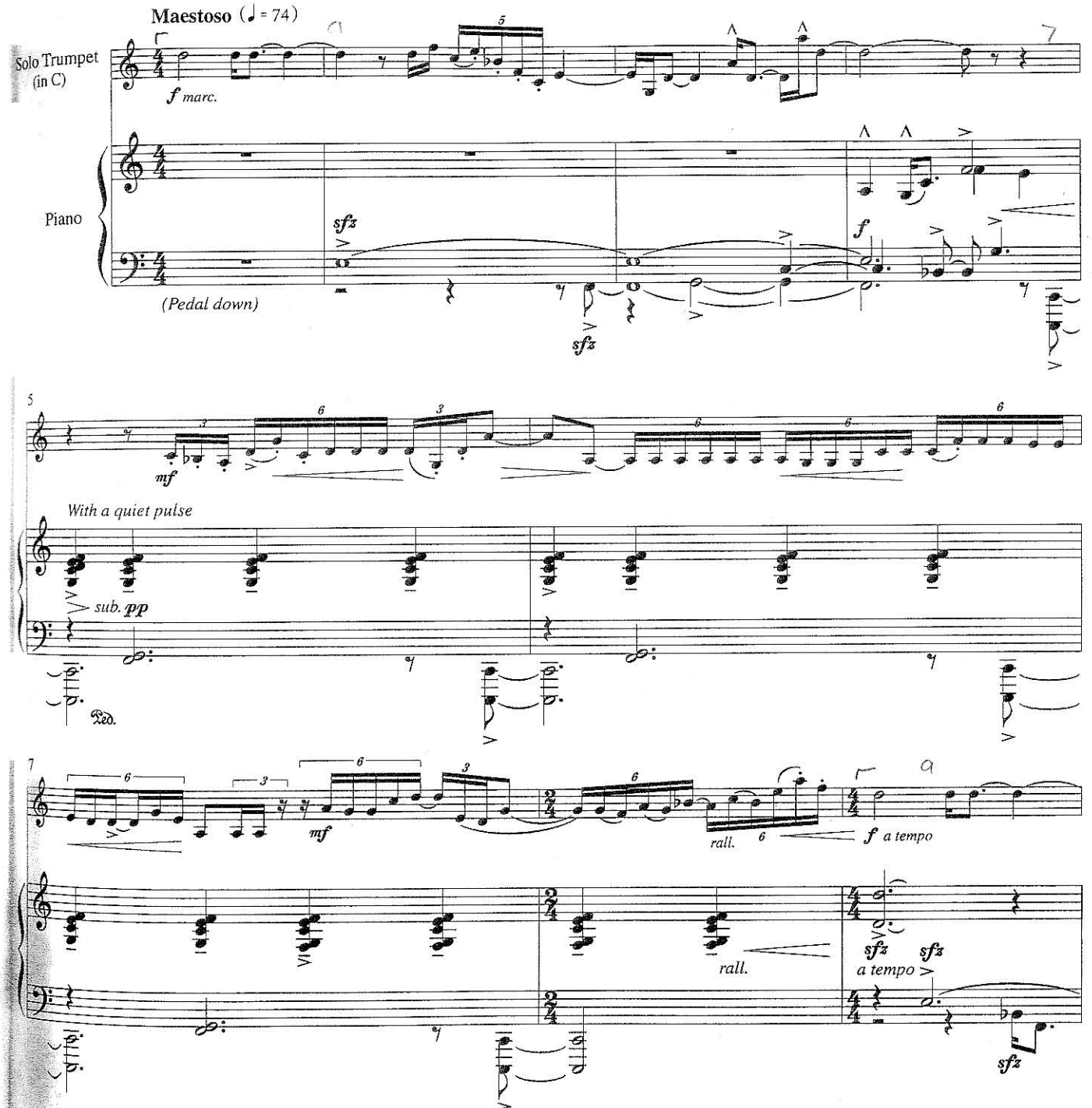
The premiere performances were brilliantly conducted by the orchestra's music director Christoph von Dohnanyi in October of 1996 with Michael Sachs as soloist. Mr. Sachs has also very successfully performed this version for trumpet and piano.

Whether the influences mentioned above can be felt at any level of this piece, I cannot say, but I nevertheless hope that interested students and professionals might find a fraction of the pleasure that I have found in writing this concerto and having it performed by these wonderful artists.

John Williams

# CONCERTO
for
# TRUMPET and ORCHESTRA
*(for Michael Sachs)*

JOHN WILLIAMS

## I

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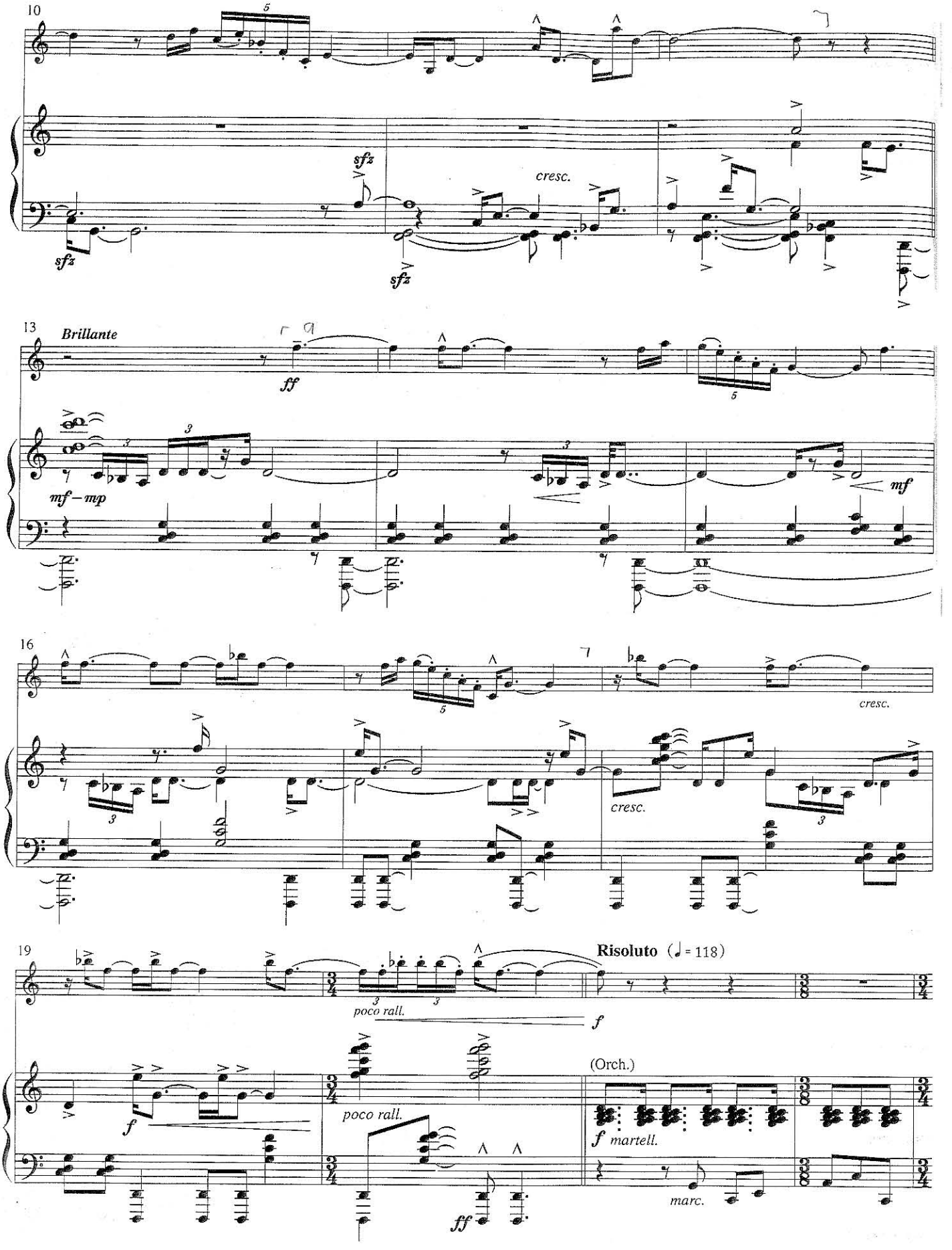
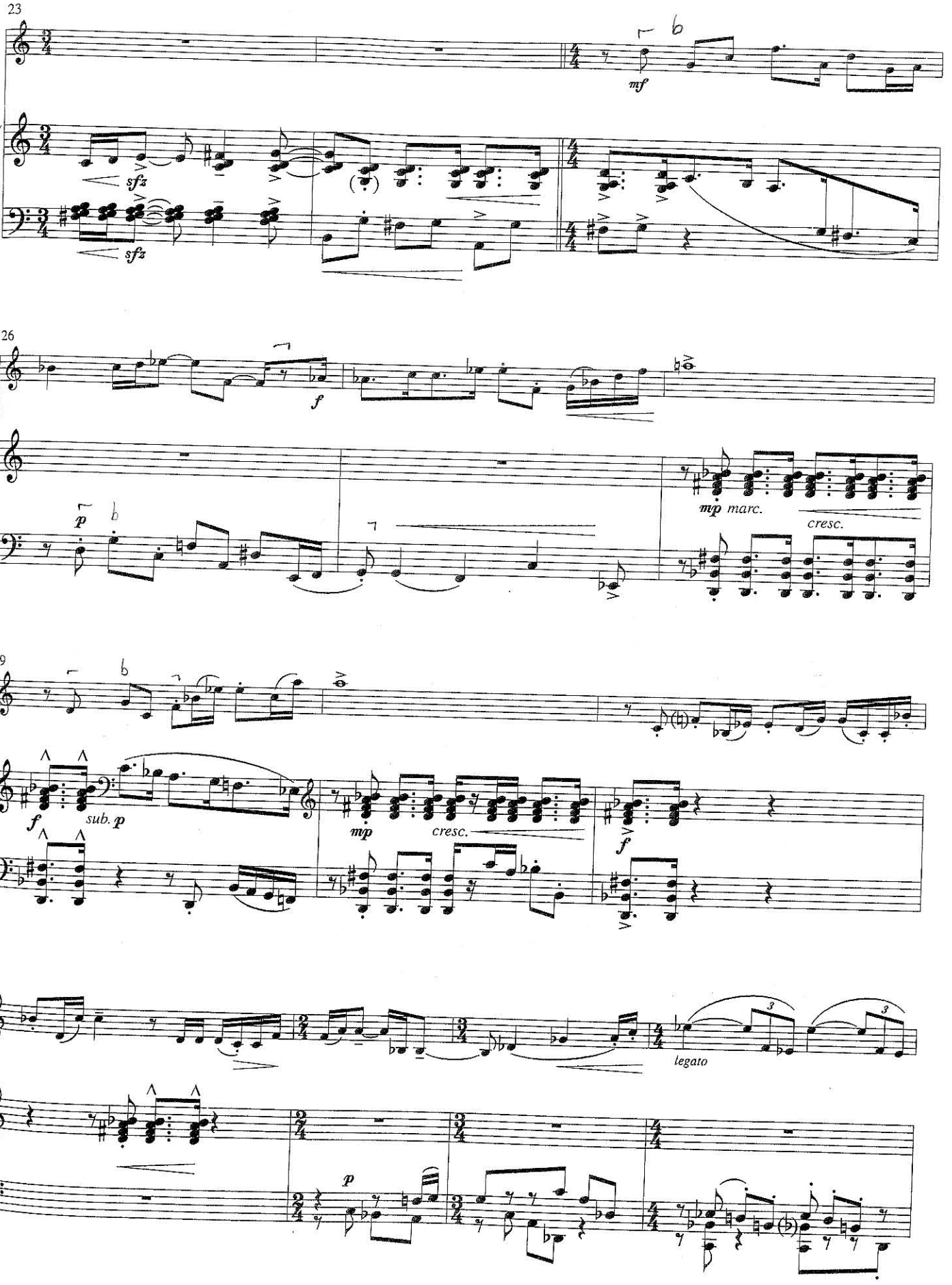
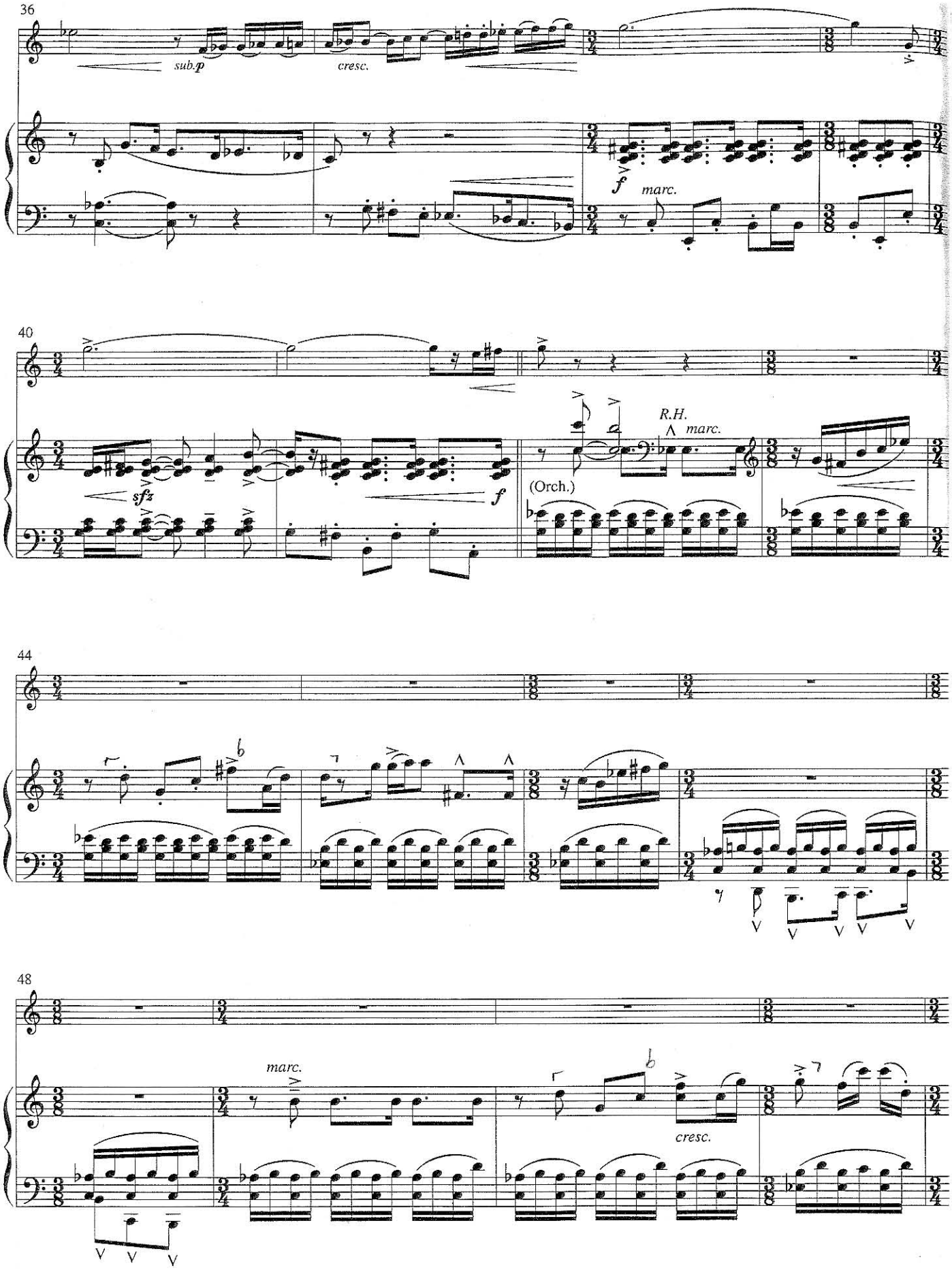
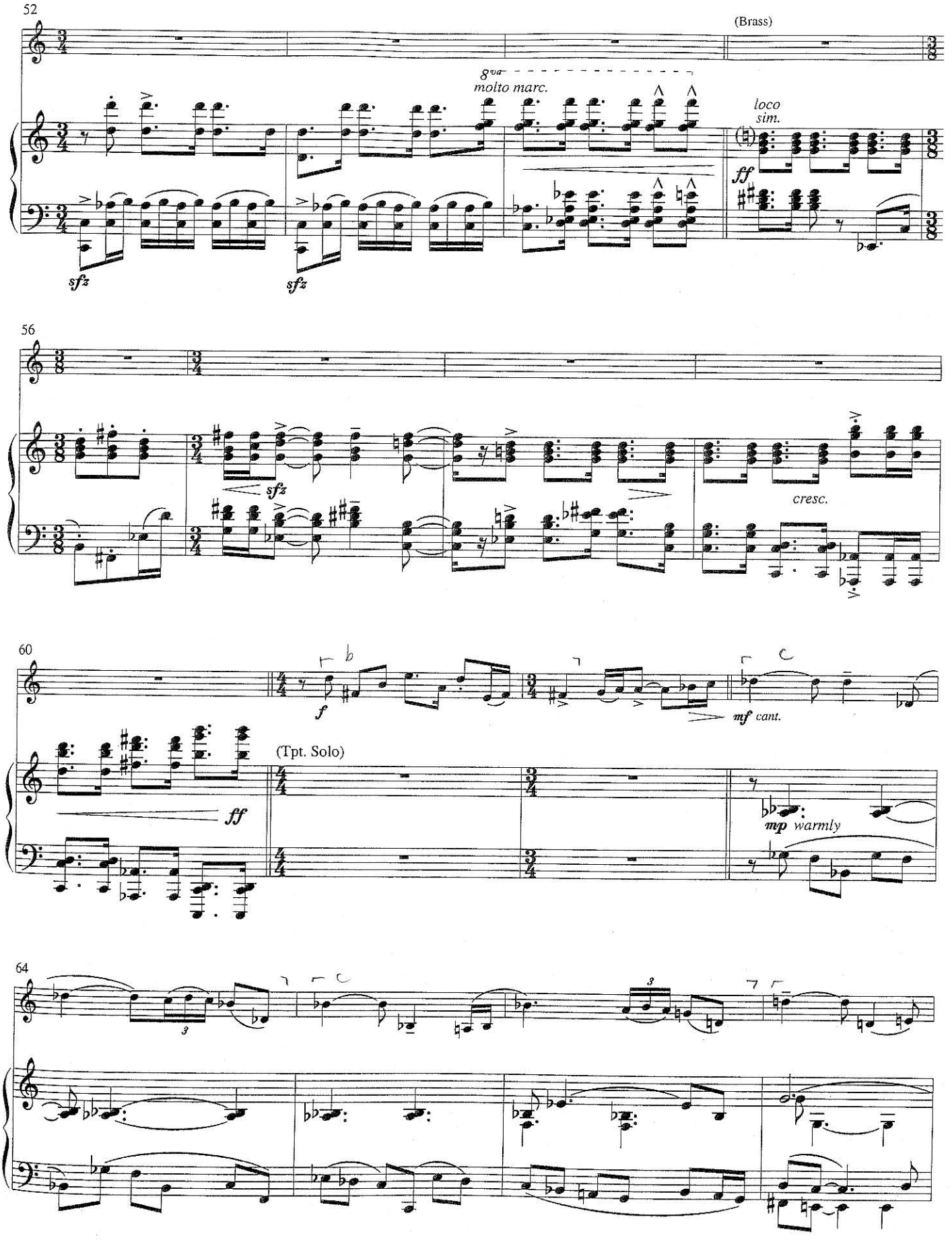
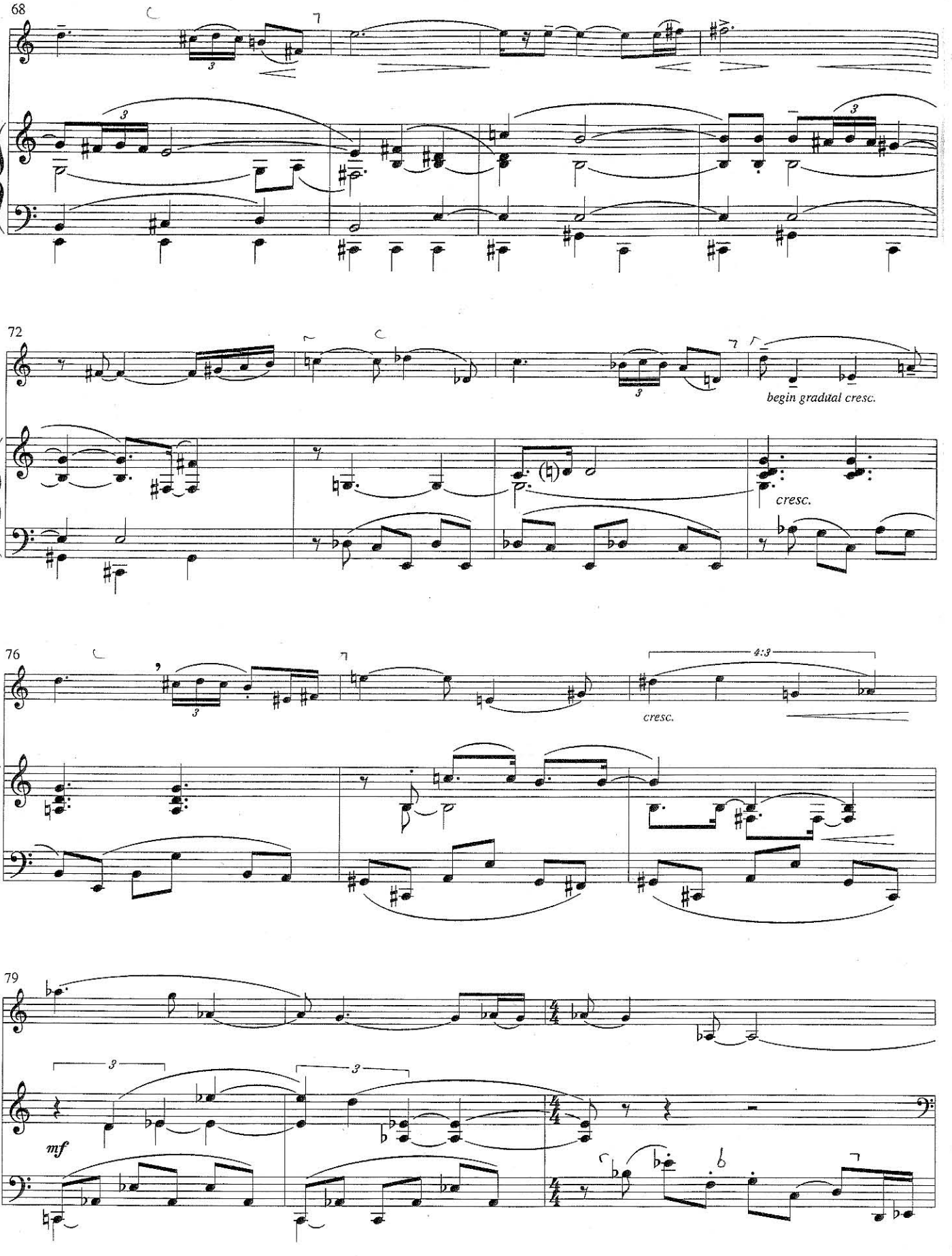
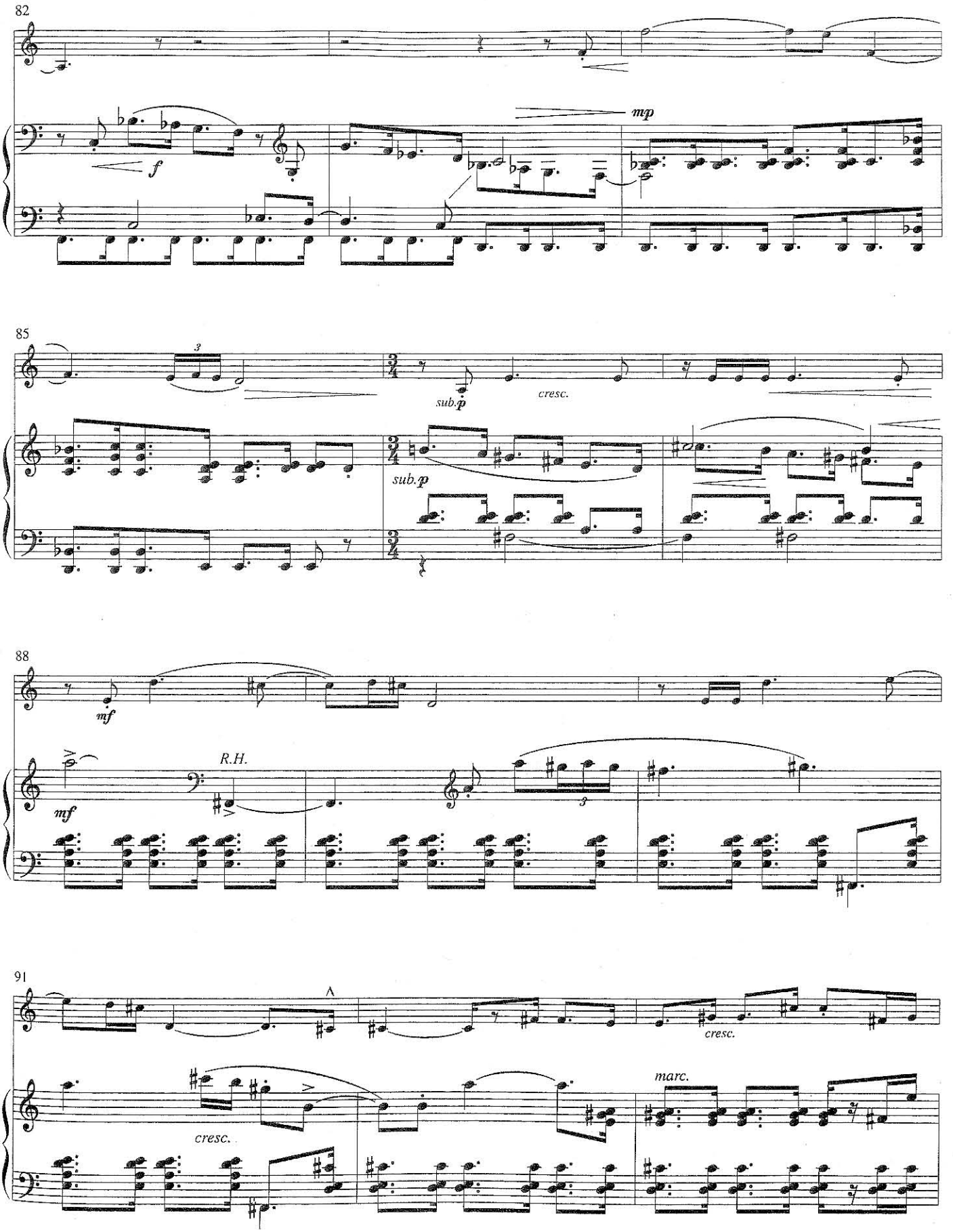
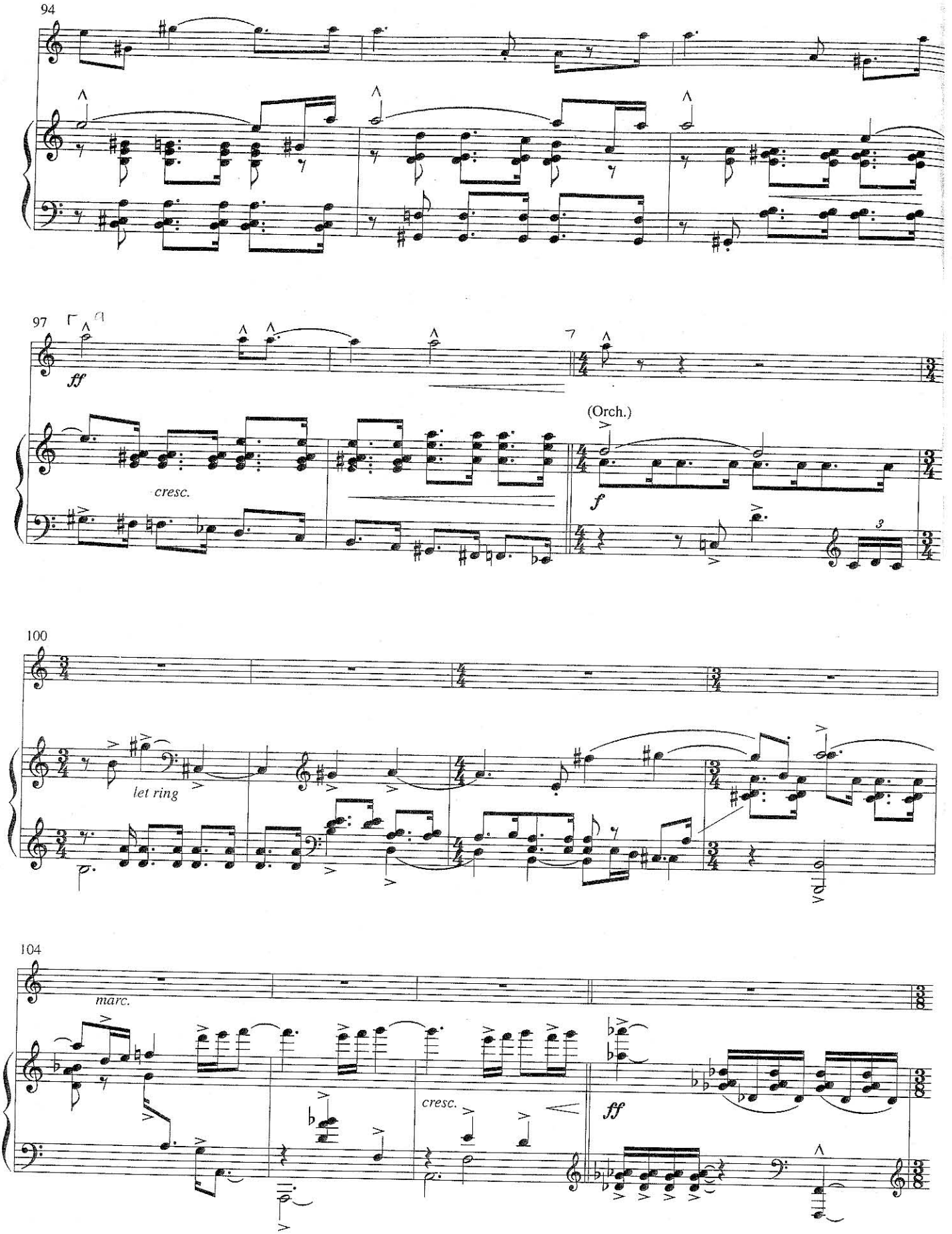
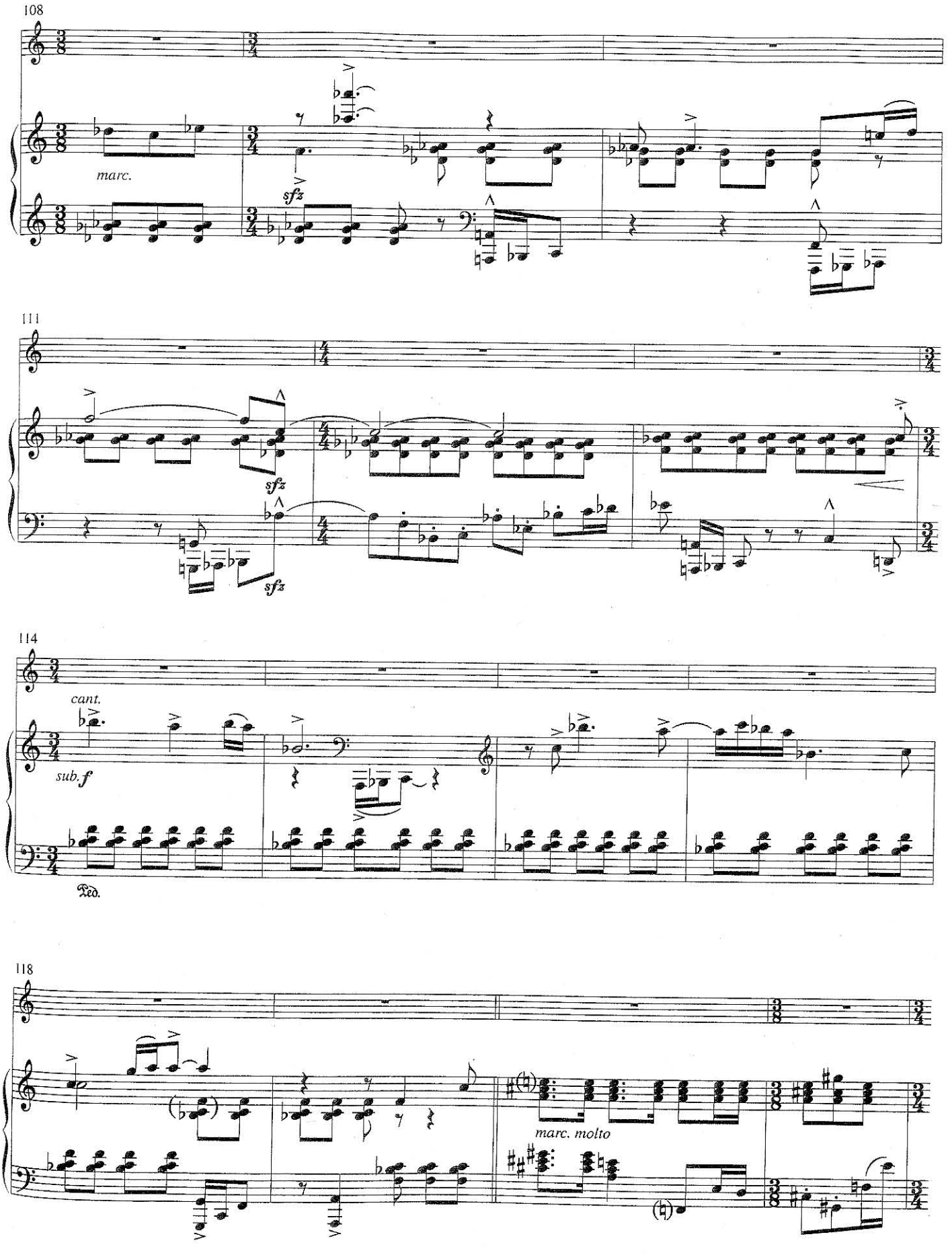
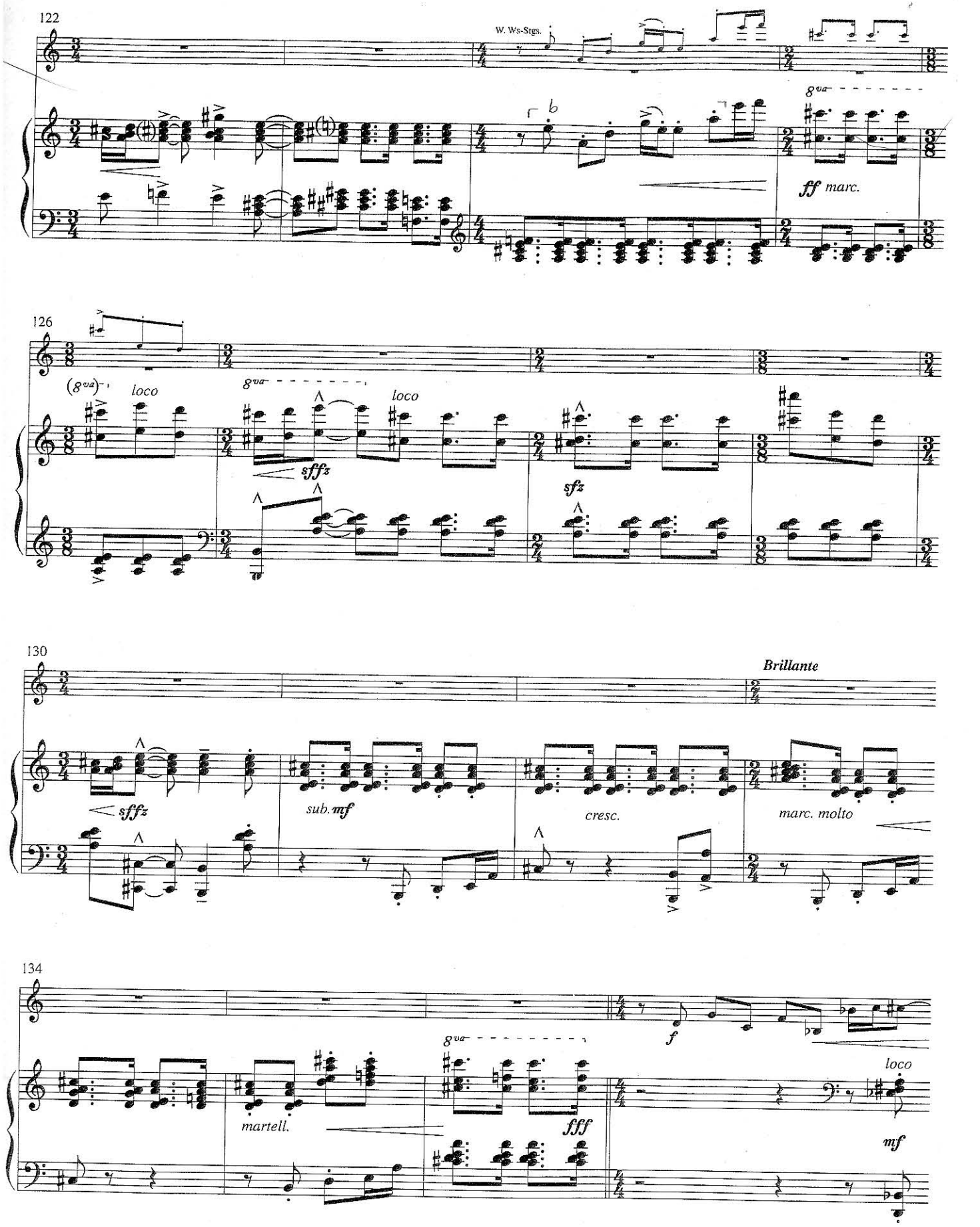
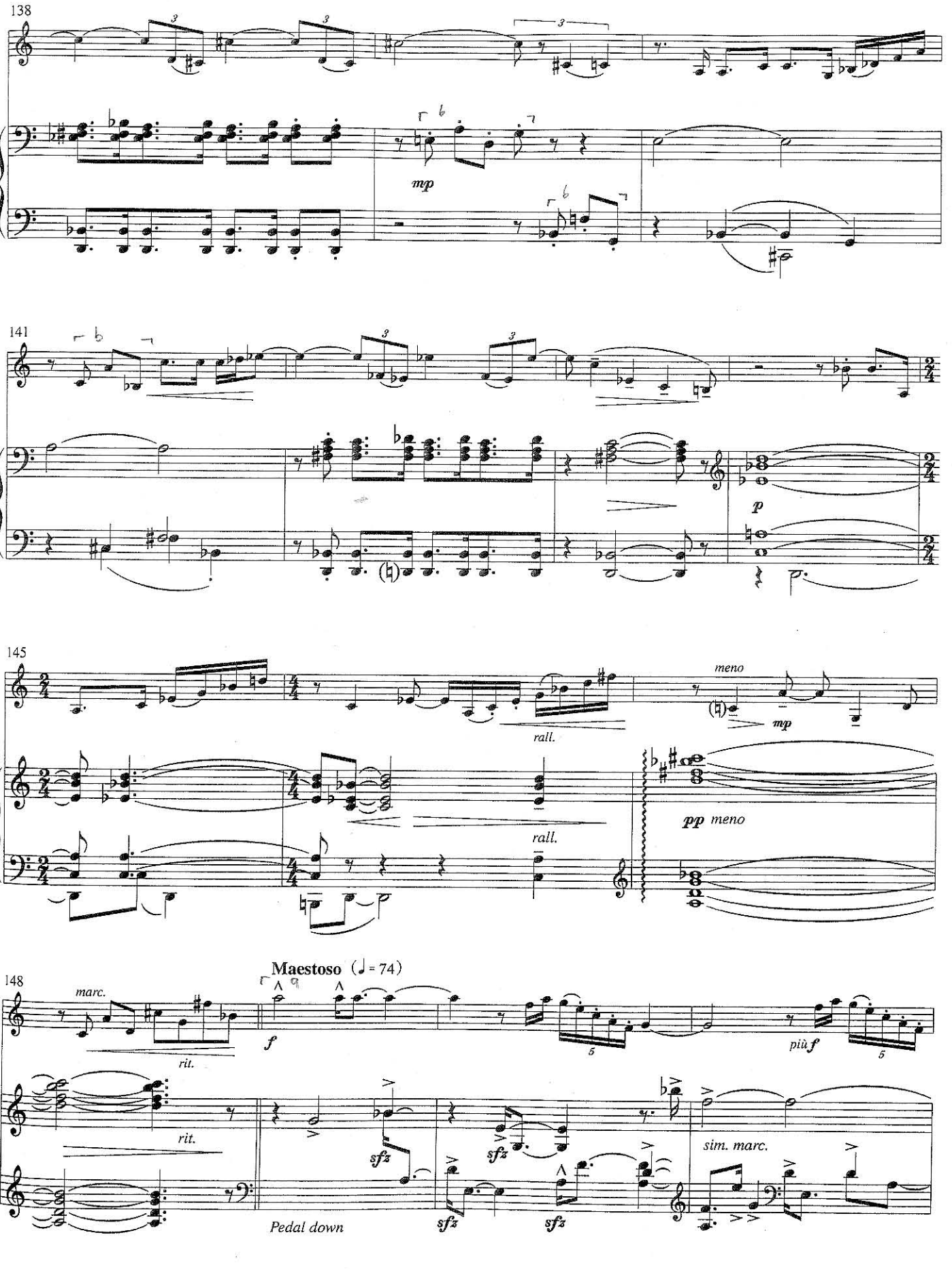
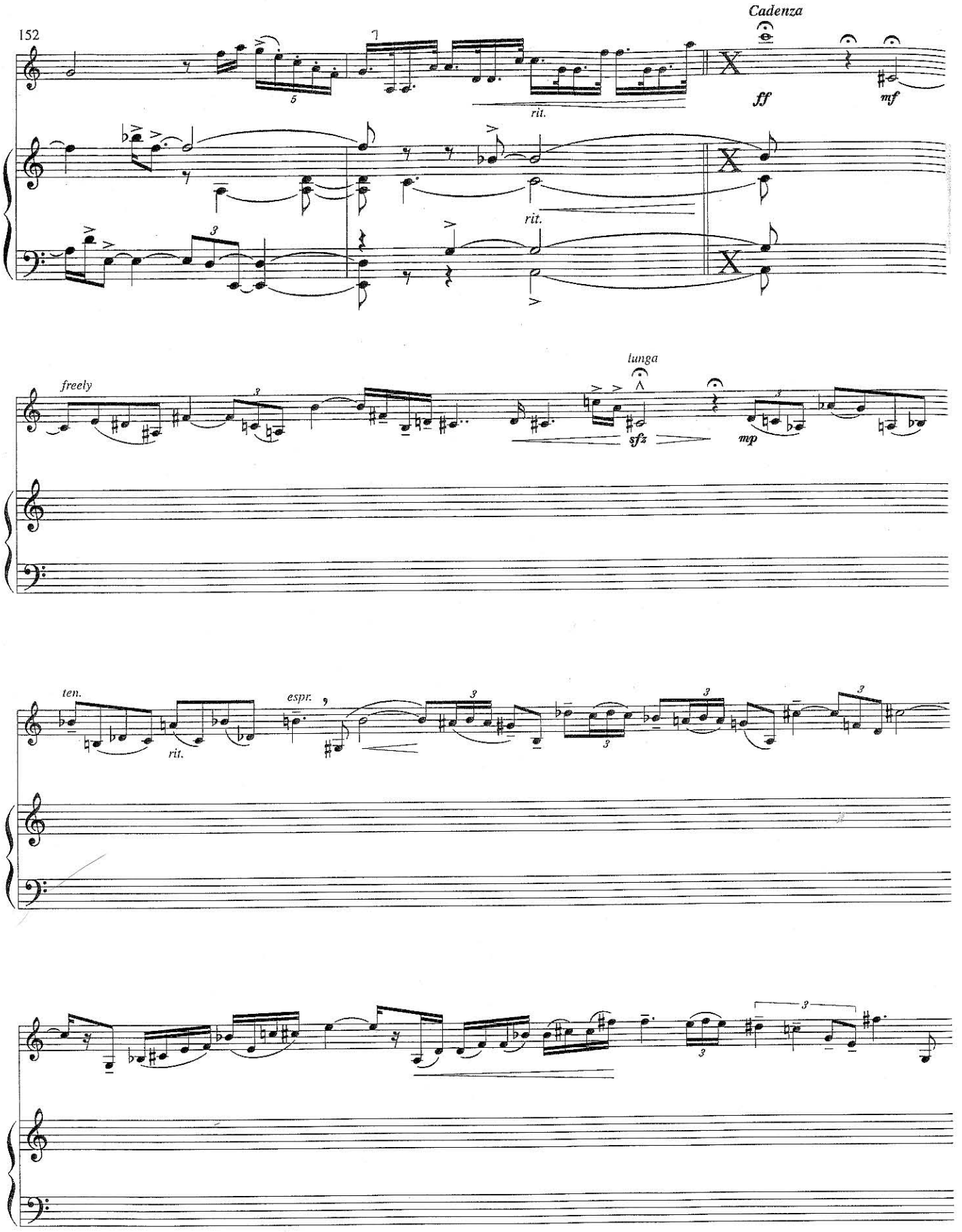
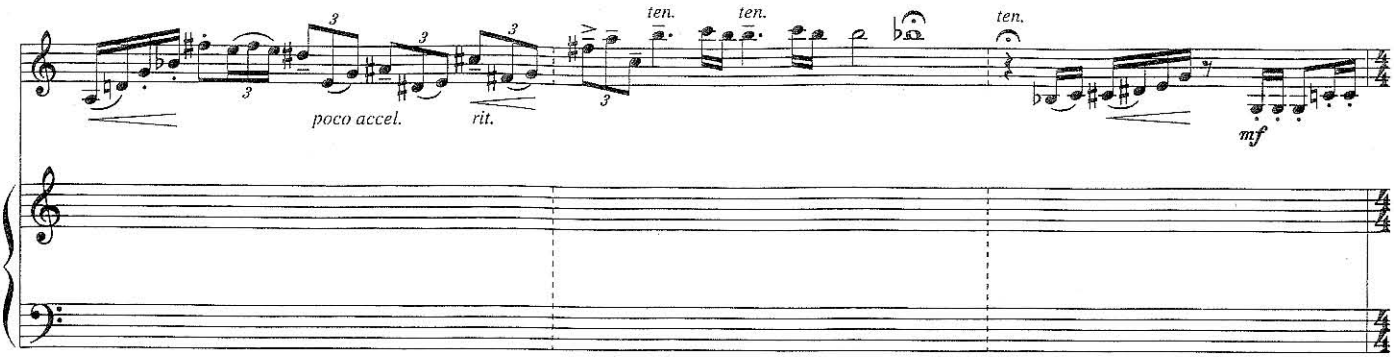
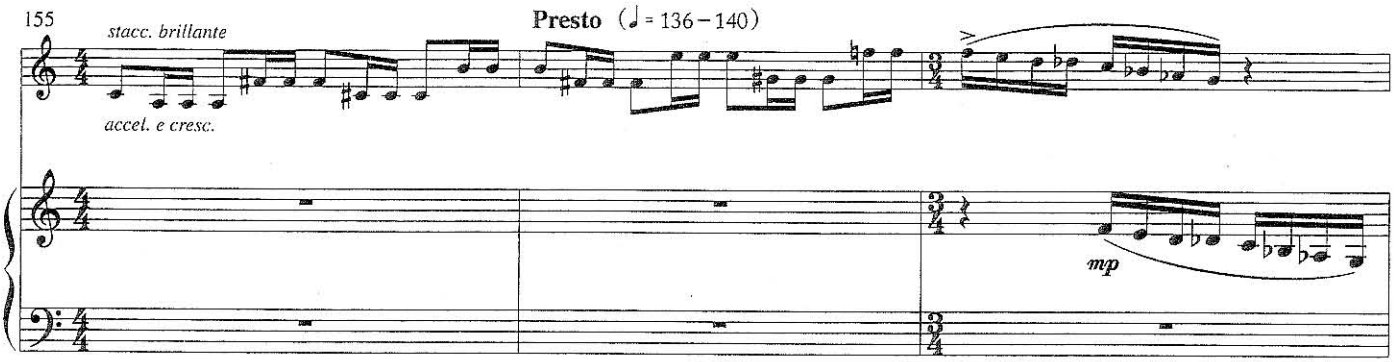
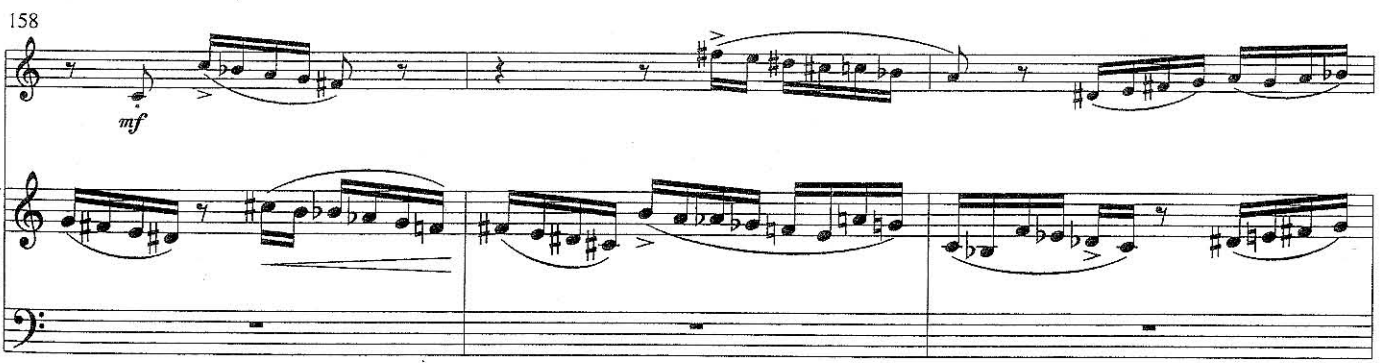
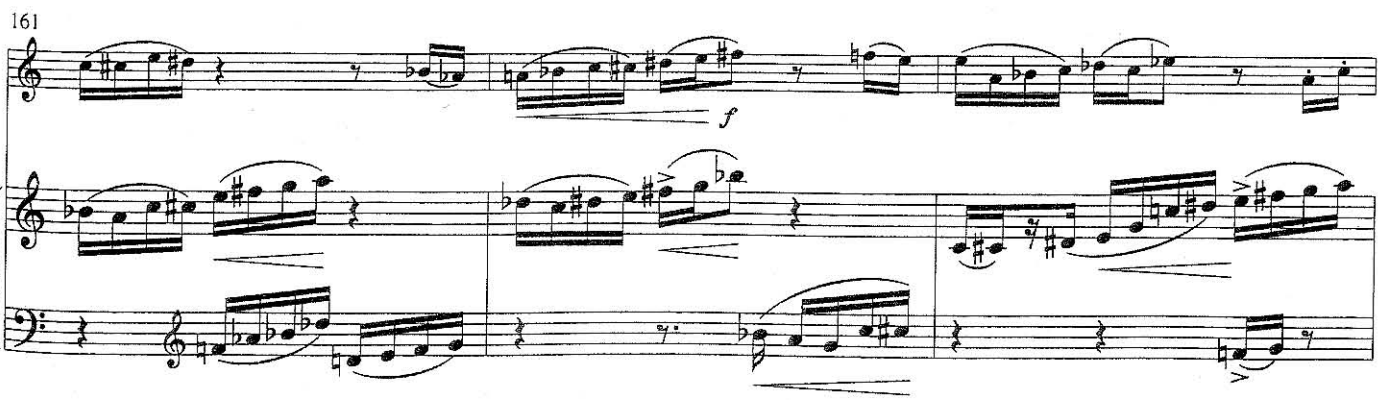
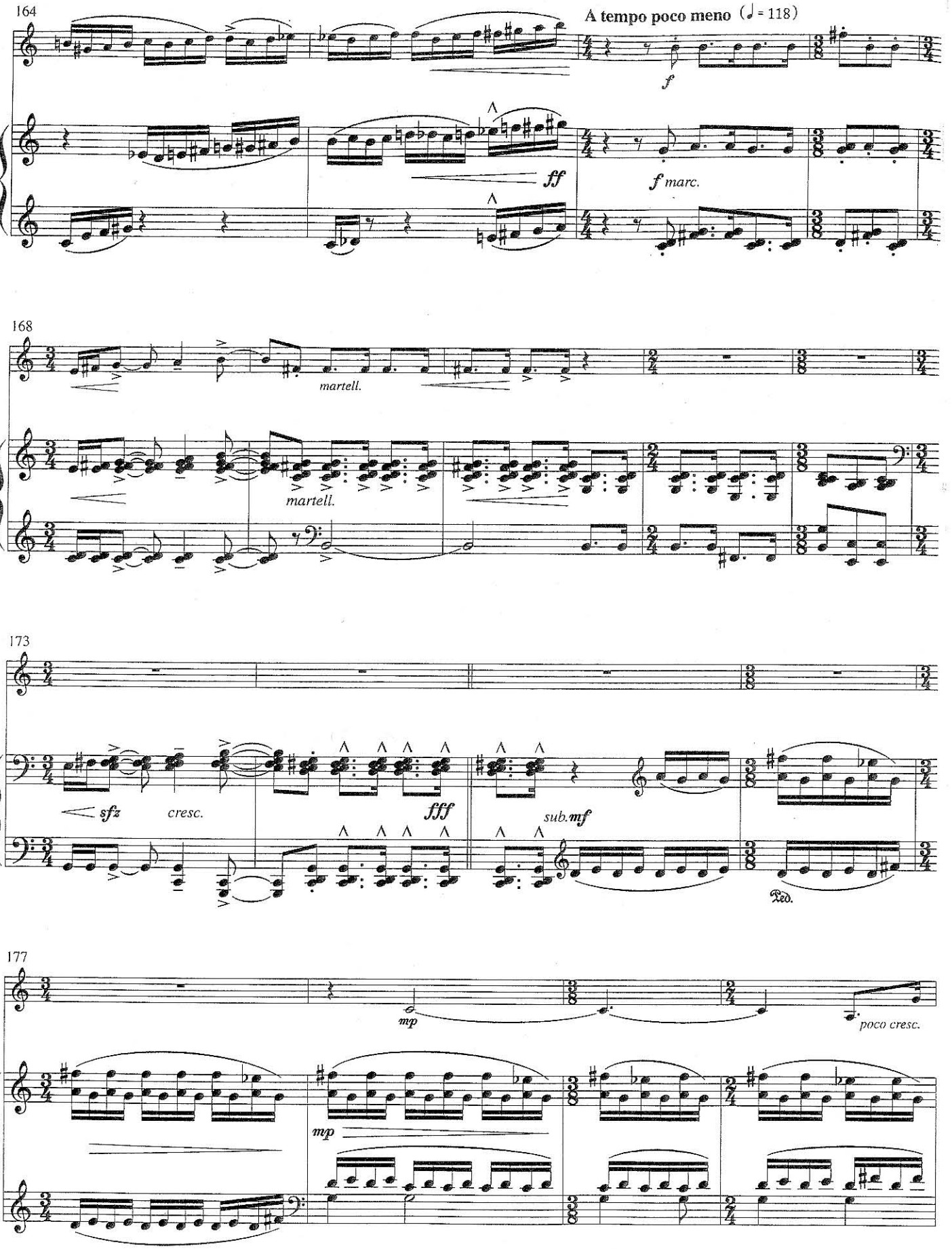
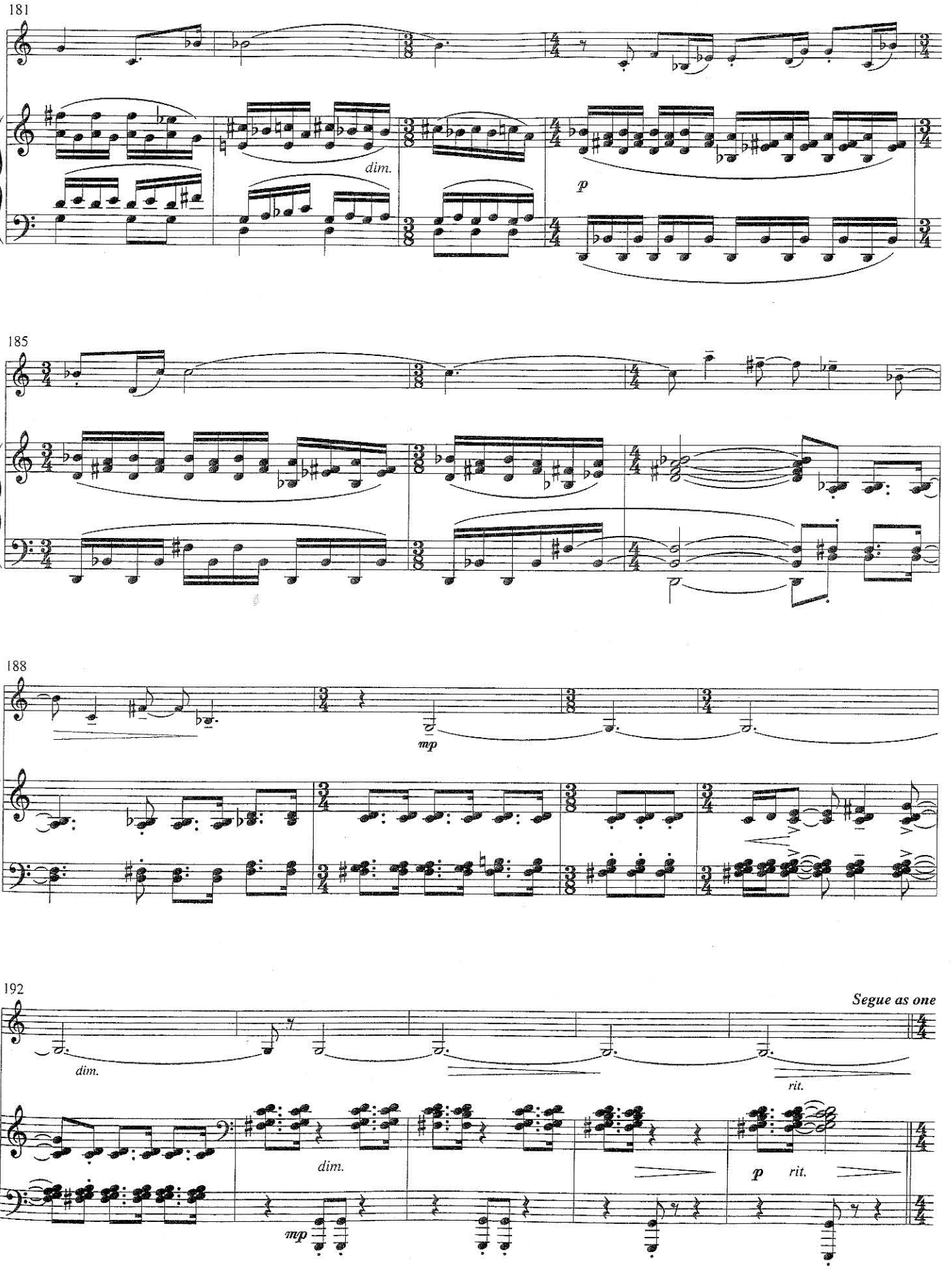

10
sfz
sfz
cresc.
sfz
13
Brillante
ff
mf – mp
mf
16
cresc.
cresc.
19
Risoluto (♩ = 118)
poco rall.
f
(Orch.)
f
poco rall.
f martell.
ff
marc.

23
mf
sfz
sfz
26
f
p
mp marc.
cresc.
29
f
sub. p
mp
cresc.
f
32
legato
p

36
sub.p
cresc.
f
marc.
40
sfz
f
R.H.
marc.
(Orch.)
44
48
marc.
cresc.

52
(Brass)
8va
molto marc.
loco
sim.
ff
sfz
sfz
56
sfz
cresc.
60
f
mf cant.
(Tpt. Solo)
ff
mp warmly
64
3
3

68
72
begin gradual cresc.
cresc.
76
4:3
cresc.
79
mf

82
f
mp
85
3
sub.p
cresc.
sub.p
88
mf
mf
R.H.
3
91
cresc.
cresc.
marc.

94
97
ff
cresc.
(Orch.)
f
100
let ring
104
marc.
cresc.
ff

108
marc.
sfz
111
sfz
sfz
114
cant.
sub. f
Ped.
118
marc. molto

122
W. Ws-Stgs.
8va
ff marc.
126
(8va)
loco
8va
loco
sffz
sfz
130
Brillante
sffz
sub. mf
cresc.
marc. molto
134
f
8va
martell.
fff
loco
mf

138
mp
141
p
145
rall.
meno
mp
rall.
pp meno
148
Maestoso (♩= 74)
marc.
rit.
f
più f
rit.
sfz
sfz
sim. marc.
Pedal down
sfz
sfz

152
Cadenza
ff
mf
rit.
rit.
freely
lunga
sfz
mp
ten.
rit.
espr.

ten.
ten.
ten.
poco accel.
rit.
mf

155
stacc. brillante
accel. e cresc.
Presto (♩ = 136 – 140)
mp

158
mf

161
f

164
A tempo poco meno (♩ = 118)
f
ff
f marc.
168
martell.
martell.
173
sfz
cresc.
fff
sub. mf
Ped.
177
mp
poco cresc.
mp

181
dim.
p
185
188
mp
192
dim.
rit.
Segue as one
dim.
mp
p
rit.